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SOUTH CAROLINA'S NEWSWEEKLY

OSCEOLA

**Architects and public officials:
Too close for comfort?**



Illustration by Tom Johnson

See page 6

osceola

"The mission of a modern newspaper is to comfort the afflicted and afflict the comfortable."

from a column by Peter Finley Dunn

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Editorial Board

Jon Buchan
Dick Harpootlian
John Norton
Jim Walser

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STAFF

Managing Editor Jim Walser

Senior Editors Jon Buchan

Dick Harpootlian

John Norton

Design & Layout Julie Byrum

Jim Walser

Contributors Dale Bailes, Julie

Byrum, Bob Conly, Jane Dreher, Tim

Driggers, Hank Gilman, Dan Harmon,

Tom Johnson, Ralph Karpinos, Warren,

Kosinski, Dan Lackey, Elaine Lavendar,

Gary Ligi, Jerry McAninch, John Marion

Sarah Oliphant, Tom Priddy, Bob

Thompson, and Marilyn W. Thompson

Circulation and Promotion

Julie Byrum, Frances

Hart, John Hughes Cooper

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from Washington

Hell to Pay

Suppose the Senate votes to oust President Nixon next September — 66 "Yes" to 34 "No", or one vote short of the Constitutional two-thirds of those voting. There will be hell to pay.

Developments in Washington, we think, are heading straight for a majority House vote for impeachment, and that means a Senate trial. Suppose on the fatal day there is a Senate majority against the President, (which we think likely), but not a two-third majority (which we also think likely). If Mr. Nixon can get one-third-plus-one on his side he can stay in office. He seems currently playing "one-third-plus-one politics" by aggrandizing his support among conservatives and the South. So what would happen? The only precedent is Andrew Johnson. On February 24, 1868, the House impeached Johnson, 128-47. The Senate trial started March 30, lasted 57 days to May 16, (including a 10-day recess) when the Senate voted against him 35 to 19, or exactly one vote short of conviction. He was "acquitted" — and ruined. He lingered in office 11 months.

The difference today is this: If a majority votes against Mr. Nixon (which is becoming at least likely enough to deserve serious consideration) and if it is less than two-thirds, Mr. Nixon can continue in office too, only in his case it will be from, say September for over two years (27 months and some days) to noon, Thursday, January 20, 1977. For that length of time America will have a disgraced President unable to govern.

It would be a disaster. The perception of the possibility is just beginning to seep into the nation's awareness and the alarm is inevitable and mounting. Indeed the thought of it should mute some of the gloating of Nixon-haters. The possibility helps to account for the mood Washington presently is in which is expressed in the sour phrase, "Things are going to get a lot worse, before they get worse."

There is another side to it, however. If American can be forced for two years to look squarely at the possibility of reforming our government so as to prevent the present fix from happening again it will not be a time wholly lost. You can bet that

in two years with a President who has been condemned by both Houses of Congress, as happened once before in history, there would be the greatest proliferation of proposals to change the Constitution since that majestic instrument was first set afloat.

We have a lot of confidence in America, even in a bind like this, and a good number of wise people share it. The London *Economist* the other day observed: "The Watergate experience, in a curious way, is an example of this American adaptability. This is not only the story of a devious President caught up the consequences of his past actions. For those who are interested in the quality of a society, rather than the tragedy of an individual, it is also the story of a country in which people do not hesitate to challenge the chief power in the land, and may yet bring him down."

A nice compliment, and, we think, a true one.

It is still possible to learn something from that long ago Johnson impeachment, and the Rodino committee is studying it all the time. To simplify things it comes down primarily to contrasting three sets of men. For example, there is the contrast between the flamboyant 1868 demagogue Rep. Ben Butler of Massachusetts, who stage-managed the Johnson show, and the low-keyed, quiet-voiced Rep. Peter Rodino of Newark of 1974. They set the mood, and the tone, exactly.

The 1868 mood was savage and Butler fitted right into it. Johnson was a drunk, he charged, though he did not go so far as some asserting he was an accomplice in Lincoln's assassination. Butler was a political general who became a hero in the mill towns of the North by threatening to treat women of occupied New Orleans as prostitutes if they sneered at Blue-coats. He was short, bald, big-paunched and ugly as sin with a cast in one eye, and the South called him "Beast Butler." Lord Palmerston rebuked him in Parliament to cheers, and the French government wouldn't let his name appear in newspapers. While occupying New Orleans he had incidents with the consuls of England, Prussia, Spain, Russia, Greece, France, and Holland, and Lincoln

ultimately relieved him. Just the man, the Radical Republicans in the House felt, to lead their "managers" in the Senate trial. (He was the one, incidentally, who waved the "bloody shirt" of an ejected carpetbagger in Congress). He was an actor and a clown with every moment a quick answer as a man of the people.

Rodino, of course, is just the opposite. So far, at any rate, he has kept his head. There is not the poisonous hysteria today: the Senate set up the Ervin Committee 70 to 0; the House voted authority to Rodino's committee 410-4. There is a good deal of bipartisanship and responsibility. In 1868 they were rarin' to impeach; today Congress has backed into the thing reluctantly, driven on as much as anything by the nightmarish quality of the White House defense and countertactics.

So much for the contrast, Butler and Rodino. Now here is another: If a President is chucked out who gets his place? We know the alternative now, it is Jerry Ford, a likeable medicity with an arch-conservative voting record, who is also decent and honorable. The "Jerry Ford" of last century was the president *pro tem* of the Senate, "bluff" Ben Wade of Ohio (there wasn't any vice-president), who had the gall to sit in the trial and vote for impeachment with ill-disguised eagerness knowing that if his side won he would succeed Johnson. He's the one man who came within one vote of being President! He favored high tariffs, easy money, and a vindictive policy to the South and he appalled some men so that they preferred to keep Andy for a short time longer.

The final contrast, of course, is between the two principals, Johnson and Nixon, Congress charged Johnson with usurpation but the real issue, of course, was how to treat the conquered South. The problem is less agonizing, perhaps, today but more ramified. There is a sleazy quality about the Nixon tax returns; an incredulity about the Watergate cover-up; a humiliation over the campaign contribution lies. Deeper, perhaps, is the genuine alarm — not hysterical but bona fide — over the imperial presidency. They tried to forestall one-man rule in Philadelphia in 1787. Now it's our turn.

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Cheap Shots

Among the current flurry of announcements this week by various individuals of their intentions to seek political office, one, perhaps, deserves special note.

Former National Wallace for President Campaign Director and present S.C. Taxpayer Association director Tom Turnipseed has announced his plan to run for the office of South Carolina Attorney General.

It was just a few months ago that the flamboyant Turnipseed swore that he wouldn't ever attempt to use the Taxpayers Association as a launching pad from which he would catapult himself into political office. He appeared honestly offended whenever a reporter would even suggest that he was using politically naive consumers to further his own career.

Turnipseed's activities with the Taxpayers Association ground to a snail's pace a few months ago, if you'll remember, when his closest assistants resigned in protest over what they termed his political opportunism. (See *Osceola*, November 30, 1973).

Turnipseed said in his press release this week, "Although I must resign my position as Executive Director of the Association to run for office, I will remain an active member. I am proud of the impact our activities are continuing to have on the behalf of the average taxpayer of South Carolina. Suddenly, candidates for statewide offices and others in government are talking about the same people-oriented issues that we fought for the past few months. It's gratifying to be joined by others after such an intense and lonely struggle that was both physically and financially exhausting."

Under the politicians' newspeak, Turnipseed's earlier statements perhaps should be considered "inoperative" or, perhaps, he "misspoke" himself or maybe we should watch what he does instead of what he says.

Tuesday's City Council election may not have been a put-up job, but you can't prove it by us.

It was just six weeks ago when black Columbia attorney Tom Broadwater, who was running in the Democratic primary for the Council, told *Osceola*, "They will have [I.P.] Stanback elected [in the primary] to just placate the black vote and then knock him off in the general election."

In that same story (*Osceola* March 1), Broadwater contended that once incumbent R.E.L. (Bob) Freeman and newcomer black insurance executive I.P. Stanback rolled over him in the primary, Freeman would covertly try to align himself with Republican newcomer Kirk Finley. This was calculated, according to Broadwater, to ease out incumbent Republican Bill Durham, who had been the gadfly at Council meetings, opposing their closed door "clubby" atmosphere.

Well, Broadwater's prediction was right. He was beaten in the primary and Durham and Stanback bit the dust in the general election.

Either Tom Broadwater is one hell of a political prognosticator or the fix was in. Judge for yourself.

Though South Carolina's proposed ethics bill is still lodged quietly in subcommittee of the Senate Rules Committee, legislatures across the country are drawing up statutes to restore the average citizen's faith in his government. Since November, 1972, 31 states have adopted ethics legislation.

The bills are having some interesting effects. In Alabama, one chamber of the legislature wrote and passed a bill so stringent its members were sure the other house would vote it down. But nobody on the other side wanted to be known politically as the person who voted down



Tom Turnipseed or Dan McLeod?

an ethics bill. And it passed. And so Alabama now has one of the strictest income disclosure requirements of any state in the country. When the legislators looked at the combined effects of the ethics legislation and a recent court-ordered reapportionment, 17 of the 35 senators and 52 of 106 representatives announced that they wouldn't run for re-election.

This reasoning has been one of the arguments of opponents of the bill in the S. C. General Assembly. Some opponents say that if legislation requiring disclosure of sources of personal income is passed, no qualified persons will run for public office. Proponents of the legislation claim that those people who are afraid for the public to see the conflicts between their personal interests and the public interest are just the people the public doesn't need in public office, anyway.

At any rate, after years of government where conflicts of interest are rampant, it might be a good idea to try a different kind for a few years. There are a lot of voters out there who believe there's no way the

government could get any worse, no matter who's running it.

Both of South Carolina's United States Senators, who like to brag about being independent from all those evil ole special interests, showed their true colors this week, and went down swinging in an attempt to defeat a public campaign financing bill.

As the American public has seen in the past few years that campaign contributions can buy everything from ambassadorships to higher milk prices, the argument that public campaign financing would rob the individual contributor of his freedom of expression has lost much of its impact.

The the past several weeks, enough Senators accepted the concept to report out a comprehensive bill from the Senate Rules Committee which includes a mixed system of public and private financing of Congressional and Presidential elections. Attempts to strip the bill of its purpose by offering various amendments to eliminate public financing were stopped three separate times. An amendment to eliminate all public financing was defeated 61-33. An

amendment to eliminate public financing of Congressional elections was defeated 51-39. And an amendment to drop public financing of Presidential primaries was defeated 53-34.

The major battle between the bill's proponents and opponents came April 9. Sen. James Allen (D-Alabama) led an 11-day filibuster against the bill in an attempt to prevent the bill from coming to a final vote. While proponents of the bill were sure the amendment votes had proved they had majority support for the bill, they had a tough time coming up with the two-thirds majority to pass a cloture motion to end the filibuster. They won with a one vote margin, 64-30.

Both Senator Hollings and Senator Thurmond voted against the motion to end the filibuster. Thurmond, we can understand. But Hollings ought to know better.

Hollings had warned earlier in the week that he was opposed to federally financed political campaigns. He told a meeting of the South Carolina Young Democrats that candidates should go to the people for their campaign financing. Hollings said if the money comes from the federal government, those elected will feel responsible to the government rather than to the people.

Surely our junior senator sees the fallacy of such reasoning. The converse of that reasoning is that whoever pays the candidate's way will have his interests served first and foremost, with "the people's" interest served afterward. And just who is paying Hollings' way?

Those who can afford his \$50 a plate "appreciation dinners," those trucking unions of whom he speaks so fondly, and his hometown friends like banker Hugh Lane are paying his way.

The Senator lamented several weeks ago in an *Osceola* interview that the Congress is a "club to protect everybody's interests." He didn't mean the interests of the average citizen. And if he's interested in what the average citizen is thinking about public financing these days, a recent Gallup poll would tell him that 65 percent of the American public supports such legislation. That's 44 percent more of the people than the 21 percent who at last report said they have faith in the U.S. Congress.

If a minority of the U.S. Senate had blocked a vote on this legislation, even that 21 percent might have given up and left the politicians to play the game by themselves.

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Part Two:
A Man For the Mall...

This is the second of a two-part series concerning the controversy surrounding the proposed Columbia downtown mall. Last week's story concentrated on the considerable opposition that the mall plan has aroused over the years since it was first proposed in 1958, while this week's story focuses on one of the mall's most avid proponents.

by Jim Walser

There's a new book out called *The Americanization of Dixie* and it includes a statement from a "longtime Columbia resident" that describes the way Sam Carter feels about the city.

"Columbia has not yet come to an either-or situation," author John Egerton quotes the unnamed Columbian as saying. "It's headed toward the same mistakes the big cities have made, but it hasn't

arrived there yet, and it still has time. But there's no sense of urgency. We do a little and then feel proud, put out a fire and then relax... This could be a great city -- I hope some day it is -- but it's not now."

As Governmental Affairs manager of the Columbia Chamber of Commerce, Sam Carter's current mission in life is to help create a sense of urgency, to try and prevent Columbians from relaxing, and to delicately inject some elements of city planning and urban direction into a town which has had precious little of either since Columbia spread beyond its original inner-city core.

Now in his early thirties, with stopovers in Philadelphia, Boston, Detroit, Washington and Newport, R.I. already behind him, Carter is convinced that the proposed

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Downtown as it is...

downtown mall is absolutely essential to arrest what he sees as

bad economic and sociological patterns emerging in the area.

"Even if I were not on salary, if it was not my job to be for the mall, if I were a private citizen, a taxpayer, I would still be aggressive in my support of the plan. When you transcend the emotions of the thing and look at the question in purely pragmatic terms we've got to do it."

Unfortunately the 15-year history of the divisive skirmishes over the proposed mall in undeniably an emotional one. Mall opponents view the situation as an attempt by certain mysterious figures to disrupt traditional

downtown shopping and traffic patterns, thus endangering many of the small downtown merchants and businesses, for the benefit of the wealthy landowners along Main Street who can afford the financial risk involved. Proponents of the mall have frequently over-reacted to criticism, characterizing their opponents' objections as second-guessing, as coming too late, after the city had already spend thousands of dollars on feasibility studies.

Emotions certainly played a factor in the May, 1973 Senate Judiciary hearings on the matter, with mall proponent Lester Bates, the former Columbia mayor, claiming that the 1200 block of Main Street "is fast becoming a slum." The block, between Gervais and Lady Streets on Main, houses the new SCN Center, two other banks, the Irvin-Fuller Company offices, two theatres, the Wade Hampton Hotel and the Columbia Office Building. Emotional reaction was quick in coming from Bates' opposition the following day.

Sitting in his Columbia headquarters, pulling out the projector and the slides for another explanation, Carter tries to avoid the kind of factionalism that has plagued the Mall's past. "We're trying to educate people as to what we mean by a mall, and the overall Doxiadis plan. When you start talking about 'master plans' a lot of people around here get really concerned and start thinking '1984, Big Brother is here.' What we mean by the master plan is that we want to start getting some long range objectives in mind and some anticipated options defined. There are no simple answers and the mall is certainly no panacea. But we do

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"It's a good town...but it's starting to get a little ragged around the edges."

—Sam Carter

need long-range goals."

Even though he represents the Capital City Development Foundation and the Chamber, Carter admits that mistakes have been made on his side in the past. "Sometimes when you get a project like this in mind and you want to see it implemented you can do things wrong. Sometimes you might seem arrogant when actually it's only enthusiasm for a project that someone else just doesn't understand completely -- or doesn't agree with you -- and thus isn't as enthusiastic as you are. People start thinking they're getting something shoved down their throats. Looking back I would say that we may have seemed like we were trying to force this thing on some of the merchants when really that wasn't the case at all. I respect the objections that have come from the opposition and I'm glad they've



Sam Carter

come up now so that they can be worked out.

Essentially, Carter sees the problem as one of managing and directing a growing population. "By the year 2000, Doxiadis predicted that the population here will double. So the question becomes where will these people

go? Will they move to the suburbs, to St. Andrews or Irmo, or will they stay in the downtown area? If they stayed, we can use the same streets, the same accompanying facilities, the same schools and all the other things which we have already in place. But if they move to the suburbs, because it's more convenient to work and live there and have access to the kinds of services their lifestyle demands, then the costs for schools, streets and other items will have to be repeated. Then it becomes a question of whether or not we are willing to throw away the city? Or whether we're going to do something with it."

Carter feels that a flourishing concentrated business district, where a number of varied services and plentiful jobs are available, as they would be under the ideal mall set-up, would raise property values and taxes enough to avoid tax

increases for city dwellers, and thus provide further incentive for them to remain in the city and to attract other possible residents.

Although mall opponents argue differently, Carter feels that business at the retail level has decreased markedly in the past few years, and will likely get worse as many stores transfer their "specialty" stocks (harder to get items) to their shopping center affiliates. One of the reasons Carter cites for the decrease in downtown shopping is that "shopping is essentially a pedestrian activity. It's nice to be able to shop and not have to worry about cars on the streets. Shopping at a place like Dutch Square, a well-designed shopping center, is a recreational pursuit as well. It's an activity in and of itself. Under the mall plan the streets and full mall area would reflect the more pleasant atmosphere."

Carter is more vague when discussing the parking problems which might be created by a downtown mall. He theorizes that eventually the problem will be solved as contractors will build the parking facilities into the framework of new downtown offices and facilities.

For now, he hopes that parking could be handled on streets adjacent to those which would form the mall. Some plans, such as diagonal rather than parallel parking could increase the number of spaces up to 50 percent on some downtown streets.

Carter feels that the problems can be solved and a mall plan satisfactory to the disparate elements of the business community developed.

"It's a good town," he says, "but it's starting to get a little ragged around the edges."

Inoperative [local media notes]

The South Carolina Collegiate Press Association has traditionally been a staunchly apolitical body, less because there are no partisan affinities among the college journalists than because extreme factionalism has prevented any unified action.

Observers may have been surprised last weekend, then, when the SCCPA approved a resolution asking Congress to impeach President Nixon "as a legal proceeding, not as an indictment." The 10-8 affirmation, marked by heated debate and quibbling over semantics, came at the organization's spring convention at Charleston's Francis Marion Hotel.

The last clause, declaring that impeachment should not be construed as an indictment, was intended by its cautious wording to mollify a sizeable conservative faction which sought to block the resolution. That faction, not surprisingly, consisted in part of representatives of The Citadel's three publications.

Opponents of impeachment attempted to have the resolution sent to a committee, where it would be rewritten to apply to more specific allegations against the President, and then mailed to SCCPA editors for their yeas or nays. But sponsors of the resolution from the Clemson delegation, sensing that assigning the proposal to a committee would seal its doom, persuaded the assembly to vote immediately.

After the resolution was approved, Citadel delegates, in a face-saving effort, asking that a roll call of publications that approved and disapproved the impeachment proposal be included in any press releases. As one delegate explained, The Citadel may conceivably be forced to drop out of any organization voicing an "anti-establishment" philosophy. But again, the cadets were shot down.

Yet, despite the fact that The Citadel came out on the short end of the liberal-conservative tug of war there, the military college is likely to make its influence felt in other ways. In the election of officers following the impeachment debate, Citadel representatives were elected to three of the four official positions — president, vice president, and treasurer. Appropriately, secretary was the lone position to elude the cadets' considerable grasp.

It was almost like musical chairs in Columbia this week as a number of local TV personalities switched jobs.

Joe Petty, former sports director at WIS, returns to the station as assignments editor and anchorman of the Midday Report. Petty comes back to Columbia after a brief term as general manager of the Tideland Development Corporation. In his new job, Petty will be responsible for assigning all reporters and cameramen, news director Dick Edwards says.

Petty rejoined the staff of WIS the same time that newsman Jim Welch left to join ETV. Welch replaces John Bullington, who resigned to serve as Governor West's news secretary.

Other changes at WIS-TV announced recently include the assignment of Linda Lewis of

"Today in Carolina" exercising fame as weather reporter on the Saturday evening Seven O'Clock Report and the designation of law student-reporter Ben Griffin as a summer co-host for TIC.

Score one for the state's media. Tuesday a House of Representatives subcommittee, faced with what at times must have seemed to be overwhelming opposition from journalists throughout the state, voted to kill a bill to create a public information office for the General Assembly.

In the several weeks since the bill passed the Senate and was sent to the House, it has been the continuing target for criticism from the state's daily and weekly newspapers as well as three of the state's largest professional journalism groups.

According to Rep. Tom Marchant of Greenville County, a member of the House subcommittee, the unanimous decision was based both on the media's opposition and a belief that the office would only be a "self-serving way to promote the incumbents." It could, he added, have become a "promotional tool" for the legislative leaders authorized in the bill to appoint the agency's director.

The committee held one day of

public hearings last month and discussed the bill at length before recommending to the entire labor, commerce, and industry committee that the office be abandoned. Based on their study, Marchant said, "we felt the reporters covering the legislature were doing a sufficient job and that there is no need for a state agency."

Reconsideration of the measure by the full lower chamber, still a possibility, Marchant said, is "very unlikely, especially in light of it being an election year."

Correction: In our last *Inoperative*, Robert Truere was described as a "one-time television newsman." He is actually a "long-time" TV newsman and was one of the first television journalists to provide coverage of the General Assembly. He is currently making television films of legislative activities for stations around the state.

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Public Funds and Private Power

Who spends it,
who gets it...

By JON BUCHAN

"It's a universal evil, a blinding scar on my profession. The architect and engineer dealing in public works provides the front money for the aspiring politician."

That's the opinion of Charles Colbert, a New Orleans architect and former dean of the Columbia University School of Architecture. It concerns one of the first lessons ambitious architects learn when they leave the textbook world and enter the competitive one. It also concerns one of the bonuses many public officials come to assume as partial payment for their public service.

Because architectural and engineering contracts for public works are negotiated on a highly subjective basis (rather than by competitive bidding), public officials and architect/engineering firms have often over the years established elaborate systems of mutual backscratching. A campaign contribution or personal gift here or there has frequently helped a public official decide which way to lean on awarding design contracts to a generous architect or engineer. Sometimes the system has gotten out of hand and the backscratching has turned to backstabbing in the form of bribery and extortion.

In the past few years, many public officials have ended up in court and later in jail, for crimes connected with accepting and/or extorting bribes from architects/engineers in exchange for lucrative public works contracts. Much of the case against former Vice President Spiro Agnew, for example, centered on charges that he had accepted money from architectural and engineering firms in return for favorable consideration for public works contracts. Just three weeks ago, Baltimore County Executive Dale Anderson, who succeeded Agnew in that office, was convicted on 32 counts of extortion, conspiracy and tax evasion because he took illegal kickbacks from consulting engineers and architects who received government contracts. And in New Jersey in the past three and one-half years, the federal prosecutor has indicted 68 officeholders and has so far convicted 46 of them. Convicted on charges of extorting kickbacks -- mainly from engineering firms that sought and got public contracts -- were the former mayors of Newark and Jersey City, two secretaries of state, and a former U.S. Congressman.

In states such as Louisiana, New Jersey, Maryland, and Pennsylvania, federal investigators are questioning other public officials suspected of

...the trustee who discussed the matter said Dennis' call was "routine" and had no pressure behind it...

similar operations. Across the country, the cozy relationships between public officials who spend the public monies and private firms which receive it are being closely observed.

Texas Observer reporter Ronnie Dugger described the system concisely in a recent article: "Private firms buy public preference. Public funds buy private power. Private funds buy the public purpose. Public funds buy private splendor."

In South Carolina the authority to select architects and engineering firms for state projects has traditionally been held by the governing body of the individual state agency.

Since such work is done by "professionals," competitive bidding is not permitted; university trustees or agency directors made final decisions on whatever criteria they felt necessary. An architect/engineering firm was selected and paid approximately five to seven per cent of the total construction costs of the given project.

Last year, however, the procedure was changed. On the urging of the South Carolina chapter of the American Institute of Architects (SCAIA), the Budget and Control Board handed down a resolution to all state agencies outlining future policy with regard to the selection of architects/engineering firms for state projects. The intent of the resolution was to provide equal opportunity for all architects to be informed of pending state projects and to deter the concentration of state projects in the hands of a few firms.

The resolution - patterned after federal legislation - required publication of descriptions of proposed projects in general circulation newspapers around the state. It specifically stated that one consideration in selecting an architect would be "the volume of work previously awarded to the firm by the Agency, with the object of effecting an equitable distribution of contracts among qualified firms...." The Budget and Control Board gave itself the authority to approve or reject the architect/engineering firm recommended and ask the agency to make another selection.

For some time prior to the resolution, many South Carolina architects had felt that contracts for state projects were being awarded disproportionately. A study done by the SCAIA in 1970 documented these suspicions. The original purpose of the SCAIA study was to review the design of buildings planned under the 1968 Capital Improvements Bond Act. The most interesting discovery of the study, however, was that for 37 separate proposed state projects, totaling about \$75,000,000 in construction costs and involving 15 state agencies and institutions, only nine architectural firms out of more than a hundred in the state had been selected. More than 60 percent of that \$75,000,000 in projects had been awarded to two firms. It was this study which prompted the SCAIA to encourage reform in the selection procedures.

That pattern of concentrating state architectural and engineering contracts with a few firms did not end with the projects planned under the 1968 capital improvements bond act. From figures supplied by the state auditor's office and by individual agencies over the past several weeks, Osceola has compiled figures concerning contracts awarded during a period from about January, 1970, through about March, 1974. (Because of differences with bookkeeping procedures at various agencies, the exact dates vary slightly.)

Those figures show that during that period contracts for architectural/engineering work were awarded for state projects totaling about \$195,000,000 in construction costs. Of that \$195,000,000 in contracts, \$129,000,000 (66



Former Governor McNair



Governor West

percent of the total) went to six firms. The six firms are Lyles, Bissett, Carlisle, and Wolff; Geiger, McElveen, and Kennedy; Gill and Wilkins; Jones and Fellers; Lucas and Stubbes; and Wilbur Smith and Associates. LBC&W alone received about \$42,000,000 of the total contracts; Geiger, McElveen, and Kennedy received \$33,000,000.

These figures are as complete as the information supplied by the agencies and the state auditor's office permit. They do not include many projects for which architectural/engineering firms have already been selected but not officially approved. LBC&W, for example, has been chosen to design the \$6.5 million Educational Television permanent facilities in the planned Fine Arts Center in Columbia. LBC&W has also been chosen to design the Blatt and Gressette buildings and an underground parking garage for the Capitol complex, a \$10.4 million project. Geiger, McElveen, and Kennedy has been tentatively chosen to design the \$5.4-\$8.4 million University of South Carolina auditorium for the Fine Arts Center. Nor do these figures include the recent controversial selection (yet officially unapproved by the Budget and Control Board) of LBC&W to design a \$20 million Medical University of South Carolina teaching hospital and laboratory facility. (See related article)

The conversations may take place in a duck blind, in a golf cart, or over dinner. Or they may never take place at all, particularly in the memories of the participants. But the possibility of subtle pressures or persuasion always exists. A board of trustees which wants its appropriations increased the next year may listen closely if a legislator phones to recommend a certain architect for a state job. A member of the Medical University board of trustees recently told Osceola that Senator Rembert Dennis, Chairman of the powerful Senate Finance Committee, made a telephone call to a member of the Medical University administration to request that a specific architectural firm be considered for a particular project. The message was relayed to the trustees. The trustee who discussed the matter with Osceola said Dennis' call was "routine" and had no pressure behind it. The firm did not get the job.

Architects themselves frequently make their friendliness known to public officials through campaign contributions. Though under the traditional system of selecting architects, the final decision was made by non-elected officials, the dominance of the Democratic Party in South Carolina has given it a great deal of power in appointing those officials who make the decisions. (Since July, 1973, the power of final approval has been in the hands of the five members of the Budget and Control Board: Governor West, Senator Rembert Dennis, and Rep. R.J. Aycock (Chairman, House Ways and Means Committee), Comptroller General Henry Mills, and state treasurer Grady L. Patterson, all elected Democrats.

South Carolina law does not require politicians running for non-federal office to make public their campaign contributions. And few candidates running for the General Assembly, or for governor or lieutenant governor, will voluntarily reveal them. Gov. John West, for example, answered a request from Osceola last summer to provide a list of his 1970 campaign contributors by replying that he did not have a complete list of persons contributing to the campaign. He said most of the funds were raised by "small donations."

Because the Democratic Party of South

(Continued on page eight)

Private Power

(Continued from page seven)

Carolina contributed to U.S. Congressional campaigns in 1972, it was required to file a list of its contributors. There are several architects on the list. In 1972, Robert Fellers, of Jones and Fellers gave the party \$500; W.R. Gill of Gill and Wilkins gave \$250; R.I. Wilkins of Gill and Wilkins gave \$250. Frank Lucas of Lucas and Stubbes gave \$500.

In the off-election year of 1973, Robert Fellers gave \$1,000. William Lyles of LBC&W gave \$1,000. W.R. Gill gave \$500. Frank Lucas gave \$500. Reed Barnes, a Charleston architect, gave \$250. Sidney Stubbes of Lucas and Stubbes gave \$500. And William Geiger of Geiger, McElveen, and Kennedy gave \$2,000. In comparison, only one person reported giving more than \$2,000 to the Democratic Party in 1973, a Lake City contractor who gave \$3,000. Geiger was among only four persons who gave as much as \$2,000. And of the architects listed as contributing to the Democratic Party of South Carolina in 1972 and 1973, all but Reed Barnes work with one of the firms ranked in the top six in terms of receiving contracts during the period January, 1970 - March, 1974.

There is a great deal of evidence, beyond the campaign contributions, of a more general coziness between some architects and South Carolina public officials. The firm of Geiger, McElveen, and Kennedy, for example, designed a home for Governor Robert McNair when he left office, located next door to William Geiger's own home in the exclusive Spring Valley residential section outside Columbia. Geiger said in an interview this week his firm designed the home for "the standard fee." Geiger was also the sole architect accompanying an entourage which visited India for two weeks last November. Among the other travelers were Gov. West, Sen. Rembert Dennis, and Rep. R.J. Aycock. Geiger himself, incidentally, worked in the office of the state engineer for several years before entering private practice.

Despite the evidence of "coziness" and campaign contributions, no evidence of specific kickbacks has yet emerged in South Carolina, though there are unsubstantiated rumors of them among much of the South Carolina architectural community. Because architects fear reprisals if they publicly criticize other members of their profession, they refuse to speak of such matters for the record. But many will quietly admit they believe a lot of friendly gifts exchange hands. "One requirement of a good architect is to have a nice beach house to lend for weekends," one architect explained.

Because there is presently no law requiring disclosure of campaign contributions to most public officials in South Carolina, it is pretty hard to tell where to draw the line between legitimate campaign contributions and outright gifts. South Carolina Attorney General Dan McLeod may have been thinking of this situation last fall when he recommended the General Assembly pass legislation prohibiting any public official from receiving any gift or "anything of value" exceeding \$100 from those other than his kin, or any other "appropriate persons."

When questions were raised in the past by those who felt a few firms were getting a disproportionate share of the public business, some state officials replied that large firms such as LBC&W and Geiger, McElveen, and Kennedy have the personnel and the experience to handle complex jobs, while few smaller firms do. If a certain agency, for example, wants a difficult project done, they will usually seek a firm which has experience. It is the familiar problem of "You have to have experience to get experience."

Hal Brunton, vice-president of business affairs at the University of South Carolina, acknowledges this problem, but says he overcomes it by offering

(Continued on page ten)

Last July, the South Carolina Budget and Control Board handed down to all state agencies a resolution outlining revised procedures for the selection of architecture and engineering firms for state projects. Under the new procedures, agencies are required to publicize all proposed projects and seek an equitable distribution of projects among South Carolina firms.

The Budget and Control board, with the authority of a portion of the 1973 state appropriations bill, assumed the power of final approval of firms recommended by the agencies for specific projects.

During the fall of 1973, a dispute began between the board of trustees of the Medical University of South Carolina and the Budget and Control board over the selection of an architect for a proposed \$20 million hospital-teaching facility-laboratory complex in Charleston. The architect chosen by the MUSC trustees was not approved. The Budget and Control board instead selected on its own another architectural firm for the project, in apparent violation of its own established procedure of requesting a second selection from the agency. Under the newly-adopted procedure, the Budget and Control board was granted only the power of approval or rejection—not the authority to select architects.

One trustee eventually resigned because of the dispute, saying he felt the trustees' responsibilities had been "trampled on by political power." A Greenville member of the South Carolina House of Representatives said this week he has obtained an opinion from the South Carolina attorney general which denies that the Budget and Control board has the legal authority to take the action it did.

Rep. Tom Marchant (R-Greenville) told *Osceola* this week he felt Gov. John West was the major figure in "coercing" the trustees to accept the Budget and Control board's selection. In discussing West's motives, Marchant said, "I view it as an opportunity for further influence peddling." Marchant said he plans to pursue the matter in the near future, but declined to elaborate.

In the past several weeks, *Osceola* staffer Jon Buchan has talked with various members of the MUSC board of trustees and other reliable sources close to the trustees. From these interviews and information gathered from the minutes of the Budget and Control board, he compiled the following report of the controversy.

In early 1972, the board of trustees of the Medical University of South Carolina began planning a major multi-million dollar expansion of its medical facilities in Charleston. The primary feature of the expansion centered on a \$20 million complex to include a 250-bed teaching hospital, a radiology facility, and laboratories. The project would be particularly difficult to design, the trustees believed, because of several factors. The new facility would have to be built on the same site as the present facilities, integrated into the hospital, and be designed as a teaching hospital.

In 1972, the hospital began its preliminary planning and discussed the considerations with three North Carolina medical universities: Duke, North Carolina, and Bowman-Gray. All three universities had conducted similar projects in the past five years; all three had used the Washington, D.C., firm of Perkins and Will. Perkins and Will specializes in hospital design work and has participated in designing more than 70 hospitals and over 60 teaching-hospital facilities. The North Carolina hospitals reported that they had found the work of Perkins and Will to be satisfactory. They reported that they had had problems with the firms with respect to cost overruns, but also pointed out that such problems are common throughout the industry, with all architects and cost estimators with whom the universities had worked.

With these recommendations, Perkins and Will was brought into the project to begin talking with selected members of the faculty and administration. At the same time, the trustees and involved faculty members discussed the project with as many as 20 other firms such as Lyles, Bissett, Carlisle, and Wolff of Columbia and Lockwood-Greene of Spartanburg. As the discussion continued, the development committee decided that Perkins and Will was the firm it wanted, because of their experience with dealing with the complication factors involved in designing this particular facility.

The board of trustees was aware of two potential problems in awarding the project to Perkins and Will, however. Giving a major \$20 million project to an out-of-state firm could create some adverse reaction. The problem of the cost overruns also on past projects concerned the trustees. At the same time, the trustees had been considering Lockwood-Greene, a firm which had recently designed a parking garage for the MUSC and had pleased the board with its accurate cost estimates. "Perkins and Will must have seen the handwriting on the wall," explained one trustee. At any rate, the trustees were informed that Perkins and Will and Lockwood-Greene had decided "on their own" to associate on an approximate 50-50 basis for the hospital project.

This arrangement pleased the trustees, who last fall

An architect

Photos by Julie Byrum



Governor West

routinely submitted to the Budget and Control Board their selection for the project's design: "Perkins and Will in association with Lockwood-Greene."

The trustees who discussed the matter with *Osceola* said the board heard nothing from the Budget and Control Board, which met in October after the trustee's recommendation of architects, until just prior to its December meeting. Wishing to give the firm notice of definite approval, the trustees requested information on the action of the Budget and Control Board. The Budget and Control Board replied by letter that at the October meeting, it had "approved" the firm of Lyles, Bissett, Carlisle, and Wolff for the project. (The minutes of this session dealing with the architectural decision are not available to the public because the matter was discussed in executive session.)

The trustees felt this was a blatant violation of the Budget and Control Board's own recently established procedures. They had not been notified that their selection had been rejected and had not, in accordance with the proper procedure, been given the opportunity to recommend a second firm. The Budget and Control Board had, in effect, selected an architectural firm completely on its own.

In early January, the members of the trustees' development committee met in Columbia with the Budget and Control Board. The members of the Board, with Governor the primary spokesman, explained why they had overruled the MUSC board of trustees on the decision. They explained that information from the North Carolina schools with regard to Perkins and Will was unsatisfactory. The Budget and Control Board position was that the problems of cost overruns was a major concern and apparently Perkins and Will couldn't handle the problem. The Budget and Control Board said it had then decided to award the project to LBC&W.

The trustees present at the meeting formerly requested

itect is chosen....



Representative Thomas Marchant

the Budget and Control Board to reconsider and accept the trustees' original submissions. The Budget and Control Board agreed to take it under advisement.

On January 10, the Budget and Control Board sent the trustees a letter stating in part, that "the Board members unanimously agreed that their original decision be reaffirmed and that the architectural contract in question should be awarded to the firm of Lyles, Bissett, Carlisle, and Wolff rather than to the firm of Perkins and Will."

During the meeting, Governor West told the trustees that an inquiry by the director of general services, F.E. McEachern, had found reports that Perkins and Will had "horribly overrun construction costs and horribly underestimated costs of their work."

On Sunday, February 3, the medical university trustees had an informal meeting to discuss the January 10 letter from the Budget and Control Board. The trustees decided to request formerly a second opportunity to present the MUSC position to the Budget and Control Board and ask again for reconsideration of the decision to replace Perkins and Will with LBC&W. On February 5, the entire board of trustees met in Columbia with the Budget and Control Board.

The trustees presented a long exhibit containing letters from the North Carolina schools, as well as favorable recommendations of Perkins and Will from hospitals in Virginia and Florida. The letter from Duke University, for example, said of Perkins and Will, "They are a good solid firm and should be judged on their merits and presentation. They are equal to most architectural firms in estimating costs accurately, but, this is not saying too much because most of the other architects we have used are not particularly accurate in their forecasting either. We have used cost consultants on their buildings as well as with other architects and they are not much better." The letter from Chapel Hill said "... working relations with this firm were always

excellent... The School of Medicine would have no reservations in having the firm of Perkins and Will develop plans for other projects in the future." A Norfolk, Virginia hospital official called the work done there by Perkins and Will "the best I have ever seen."

The presentation offered by the Medical University trustees also included figures concerning work done by LBC&W and Lockwood-Greene in the past. The trustees said that since 1967, LBC&W had design contracts at the MUSC whose construction costs totaled \$28.3 million. In the same period, Lockwood-Greene had done a total of \$11 in state projects of any type. "If awarded this project, their (LBC&W) awards would total approximately \$50 million."

According to the minutes of the meeting, "Governor West specifically asked whether the firm of Lyles, Bissett, Carlisle, and Wolff, the second choice of the Medical University officials and the organization selected by the Budget and Control Board, could do the job. Several different officials of the Medical University replied, indicating that LBC&W were very proficient in the "bricks and mortar" phase of the building, but did not have the experience in medical concepts which was needed in the present situation."

Finally, the trustees presented Dr. Joseph Ross, chairman of the MUSC department of medicine and another member of the hospital administration who offered a detailed explanation of the trustees' reasoning in selecting Perkins and Will. Ross explained that LBC&W is a "fine architectural firm, but they don't have the experience or expertise to design the kind of thing we want to do. We have found Lyles, Bissett, Carlisle, and Wolff very easy to work with, but our experience was that the firm lacked the ability to conceptually plan a really modern medical center."

Again, the Budget and Control Board voted to take the

matter under advisement.

The MUSC trustees scheduled another meeting for February 14. Several of the trustees told *Osceola* that in the interim, they began to feel the pressure from other public officials. "I was appalled at this external pressure," said one highly reliable source close to the trustees. "The governor called some of the board members personally and talked with them for a long time about this." Several of the trustees said there were hints that if the controversy continued, the priority of the hospital project might be pushed to the bottom of the appropriations pile. And, of course, there remained in the background the constant issue of the possible future second medical school, which Governor West strongly supports, and which, the MUSC trustees oppose. During this period, one of the trustees was reportedly instructed to work out a compromise with LBC&W.

"That thing got bloody," said one trustee. "One member of the (Budget and Control) Board got involved with that thing. He got to calling and getting the word to people in the hospital administration that they weren't going to have anything else to do with the hospital, if this thing didn't straighten out." Another trustee added, "Politics had to be the motivation in taking the action the Budget and Control Board did."

On February 14, the trustees met in Columbia and during a close executive session voted 12-2 to accept a compromise. The compromise accepted by the trustees left LBC&W with a contract for the \$20 million project with a fee of 6.2 percent. The original negotiated fee had been 6.7 percent. Perkins and Will was brought into the project as a consultant with a fee of one percent. (The fee for Perkins and Will would have remained at 6.7 percent, since they would have done their own consulting work.) The total fee cost to the state under this compromise rose from 6.7 percent to 7.2 percent—about \$100,000.

Chairman of the board of trustees Harrison L. Peebles denied that there was any coercion at any time in the matter from any members of the Budget and Control Board. One trustee, however, was so disturbed by what he felt was undue political pressure, he resigned from the board of trustees.

Wade H. Stephens, a Greenville businessman, appointed to the MUSC board in 1970 and reappointed to another four-year term in 1974, resigned several days after the compromise was accepted by the board. Stephens, the chairman of the board's Finance and Business Committee and one of three members of the development committee, said his reason for resigning was "that I cannot in good conscience serve as a trustee of an institution whose trustee responsibilities and authority are permitted to be usurped by a state agency."

"I fully understand that the majority of the MUSC board, after weighing the political considerations imposed upon them, acted in what it thought was the best interests of the Medical University when it accepted the so-called 'compromise proposed by the governor.' But to me, there is a very fundamental principle involved that I cannot let go unchallenged. I consider a trusteeship carries with it responsibilities that under no circumstances are to be trampled on by political power."

Representative Tom Marchant (R-Greenville) explained in an interview this week that he has obtained an opinion from the South Carolina Attorney General stating that the action of the Budget and Control Board in the MUSC case was beyond the legal authority of the Board. The attorney general's office wrote Marchant that it had been "unable to locate any statutory authority the effect that the Budget and Control Board has the power to enter into negotiations and employ architects, engineers, and contractors without the authorization of the state agency or institution involved." Marchant said he has been looking into the situation himself.

"It's obvious the Budget and Control Board has exceeded the bounds of its authority. I feel like the governor has forced a state agency—in this case an institution of higher learning—to bend to the whims of the Budget and Control Board or be subject to a re-structuring of priorities as far as money is concerned for new construction."

Marchant repeatedly referred to Governor West as the prime influence behind the action of the Budget and Control Board, and said he viewed West's role as "an opportunity for further political influence peddling." He said the problem is "a situation resulting from the same party, the same line of politicians being in office constantly without an overhaul or a fresh new face. It could happen with Republican or Democrat. In this case, it just happens to be the Democrats."

Marchant, who is running for re-election to the House from a newly-created district which includes Speaker of the House Rex Carter, a Democrat, denied his charges were part of his campaign for re-election. He did say, however, that he intended to pursue the matter and others like it. "Are we seeing just the tip of the iceberg? By the time we get through, there may be a few other red faces that will surface."



Geiger, McElveen, left, and Democratic headquarters, right.

(Continued from page eight)

inexperienced firms jobs in association with more experienced architects. "We did it with Wilbur Smith and Associates in connection with the stadium. We knew they would be good in a situation with pedestrian traffic, people moving around, and a ramp system necessary. But they had never done anything like this, so they combined with an Atlanta firm to help with the stadium structure.

Brunton questions those who feel "equitable distribution" should be a major consideration in awarding design contracts. "The state has to be careful of not contracting business with just a few firms. One way to bring in small firms is through this 'handholding' procedure. You have to consider sharing and balance, but all this should be subsidiary to the ability of an architect firm to give you the best job for a particular project. If we ever wound up with an eeny-meeny-miny-mo operation, it would be disastrous."

Brunton's philosophy, however, doesn't differ much from that expressed in the Budget and Control Board's July, 1973, resolution which names equitable distribution as a goal, providing that "such distribution does not violate the principle of selection of the most highly qualified firms."

Architects with many small firms in South Carolina who have received little state business feel, however, that this issue of experience is frequently used as a "red herring." Many of these architects who have worked with larger firms such as LBC&W before becoming independent feel they have the experience as individuals, though the firm as such does not. "The building the state may be getting from a large firm may be designed by someone who never designed anything like it before. And there are architects who are on their own who have designed similar buildings many times when they were with larger firms. But the agencies don't count this as experience," said one architect.

William Carlisle is a vice-president of LBC&W, one of the original partners who formed the company 27 years ago. He is now highly active in interprofessional affairs, and serves as a regional director of the AIA for South Carolina, North Carolina, and Georgia. LBC&W is now one of the largest architectural-engineering firms in South

Carolina, with about 280 employees in the state, about 25 percent of them involved in the "architectural effort." (Geiger, McElveen, and Kennedy by comparison, says it has about 45 employees, about five of those architects.)

Carlisle is aware of problems in other states with regard to public works, campaign contributions, and extortion. He supports, as does the board of directors of the AIA, the legislation providing for partial public financing of political campaigns offered and supported by Common Cause. He says he would like to see similar legislation enacted on the state level. He is also aware of the criticism his firm has received from those who think LBC&W is awarded a disproportionate share of the public business.

"Given our size and our effort, we think sometimes we haven't gotten our fair share. I think, though, there's at least one architect in the state who thought that he wasn't getting his percentage of state business and thought it ought to be brought over and handed to him."

Carlisle believes the raw figures and percentages concerning how a few firms get a large share of the public business in South Carolina are misleading. He says that some large firms specialize in industrial work or other areas and are not interested in public work. And he thinks that some small firms don't get out and let the government know they are interested in the jobs. (He agrees that in the past this was sometimes difficult because agencies weren't required to publicize proposed projects.)

"Someone has to get out and do the legwork and let them know you are interested in doing work for the agencies," Carlisle says.

Some of the larger firms, such as LBC&W and Geiger, McElveen, and Kennedy employ individuals whose primary function is just that. Geiger, McElveen, and Kennedy employed Jerry Beasley — a well-known figure in government circles — for the past year, before he accepted a job with the South Carolina Textile Manufacturers Association. LBC&W has just employed Ike McLeese, an experience political hand who has worked for Senator Fritz Hollings, Governor John West, and served three years as director of the Commission on Narcotics and Controlled Substances for the state. The jobs of

both Beasley and McLeese were headed under the "business development" divisions of the respective companies.

Carlisle emphasizes that he doesn't think a firm like LBC&W can totally divorce itself from the political world around it. "We've felt that we're in the area of total political involvement...and a firm of our size cannot fail to be a part of the political processes. We have disagreed at times among ourselves over who we'd like to see elected, and on who we'd like to support."

Many architects who were angry because they had not been elected to participate in state projects were afraid for a long time to complain about the situation. Some thought that if they did, they might never receive any state projects. "The attitude was one of 'Don't rock the boat, and you'll get yours,'" explained one architect.

When the South Carolina architectural community pushed for reform of the traditional system against the wishes of some of the more established firms, it did so quietly, and thought it had achieved its goal of a system of more equitable distribution. Now, however, many of the small architectural firms are even more dissatisfied with the way the "reforms" have been working.

"It really doesn't make a damn," explained an architect. "The same firms are still getting the work. It's disheartening to us. You work on your brochure, you go through the gymnastics of presenting it. Everybody says 'ok, fine', and then you don't get any of the business."

"Before, they had to court all the state agencies and county school boards. Now all they have to do is court the Budget and Control Board," he said.

That architect said he doesn't know the answer. He seems to be fighting a system that many of his colleagues — even those on the outside of it — are willing to defend. As another architect explained — "frankly," he said — "One day our friends are going to be in there. What are we going to do then? Turn down the work?"

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Sports Notes

by Jim Walser

University of South Carolina assistant basketball coach Bobby Cremins has been spending a lot of time in Buffalo, New York lately, and it's not because he's particularly infatuated with the tourist wonders of that northern New York metropolis. The objective behind Cremins' trips has been a 6-1, 175-pound guard named Billy Truett, who Cremins, Frank McGuire and the rest of the USC coaching staff would very much like to sign to an athletic grant-in-aid.

The Gamecocks, of course, are looking for a high school senior who could become a 15-20 point scorer in next year's starting line-up. Though some of those close to the program think that 6-5 guard Stu Klitenic, who played only a few minutes last year, might be capable of filling the void, the USC recruiting efforts have apparently been aimed at securing at least one and possibly two additional candidates for the position.

Bill Clarke of New York City and Jack Gilloon of New Jersey, both members of the *Parade* magazine All-American Top Forty list announced March 31, were mentioned here last week as possible USC recruits. But some feel that Truett is the strongest high school senior available to fill the position left vacant by Brian Winters' graduation. As a junior at Bishop Tyman High School in the 1972-73 season, Truett rated All-Catholic league honors in Buffalo and scored 25 points per game. Disenchanted with that school, he transferred last season after the school year started (thus becoming ineligible for the first half of the 1973-74 season) to suburban Lackawanna, New York's Baker-Victory High where he was also All-Catholic while scoring 28.7 points each game for his half-season. He was named to the Louisville *Courier-Journal* list of Top 100 College Prospects in February.

Truett's most outstanding performance of last year came against Buffalo's St. Francis High, led by highly-publicized prep All-American Chris Patton. Truett broke the school scoring record with 46 points as Baker-Victory handed St. Francis its only conference loss of the season in double overtime. One source in Buffalo said this week that Truett "has an unbelievable jump shot and is a great defensive player. He's Mr. Everything up here."

Truett visited Carolina two weeks ago and was to leave this week (April 11) for a trip to the University of Oregon where he meets with coach Dick Harter (former Penn coach when the Quakers beat John Roche and the Gamecocks in the 1971 Eastern Regionals at Raleigh). Truett also has trips to Tennessee and Marquette scheduled later this month, but Baker-Victory coach Joe Corey reportedly feels that Truett is likely to sign with USC in early May. If so, that's good news for McGuire and Cremins.

Unfortunately, there is also bad news on the less rosy side of the recruiting wars as USC has apparently ceased efforts to sign two top prep forwards. The 6-9½ Patton of Buffalo, who once visited Carolina but was never really expected to sign here, has narrowed his choices to Maryland, Detroit, Alabama and, most likely, Providence. According to a Buffalo source, Patton, who averaged 28.3 points and 18 rebounds each game while splitting time between forward and center, will not sign until early summer.

And 6-7 Myles Patrick, once considered a likely USC recruit and then thought to be headed for the University of Georgia, has become the third *Parade* selection to sign with Auburn University. The Macon, Ga. native joins incoming freshmen Mike Mitchell of Atlanta and Wayne Bracey of Birmingham as Auburn recruits.

* * * * *

Pro basketball has never been of great concern to South Carolina sports fans, and properly so. But with the Columbia Broadcasting System choosing to beam three playoff games a week into the state during the past couple of weeks, area fans were able to witness first-hand what is rapidly developing into an unhealthy situation.

The simple fact is that pro basketball officials seemingly can no longer control the actions of those playing the game. It's always been one of the roughest of sports and one of the most difficult to officiate, with enough pushing, holding, tripping to make one forget pro football ever existed. But the situation as exhibited lately is getting ridiculous. Four weeks ago, in a televised game at Chicago, the Bulls' Dennis Awtrey, angered at what he perceived during the heat of action to be a maliciously administered elbow from Milwaukee's Kareem Abdul-Jabbar, raced down the court in anger to smash Jabbar in the face with his fist. Awtrey is a muscular individual - considered around the league as little more than a ruffian who enters the game at selected intervals to brutalize the opposition -- and the force of his blow left the game's best player hurting and unable to retaliate, the only thing that prevented a mini-riot. The play was shown again and again on television as CBS announcers Pat Summerall and Elgin Baylor incredulously attempted to describe the act. After much discussion on the court, Awtrey was thrown from the game and later fined \$50. Later there were two fights involving different players.

Two weeks ago, Earl Monroe of the New York Knicks ran over Kevin Porter of the Capital Bullets and then threw the ball at him. The next week, Phil Cheneir of the Bullets sent his elbow as hard as possible into the back of the head of the NBA's second-best player, Walt Frazier. And on Tuesday night of this week Detroit's Bob Lanier and Chicago's Clifford Ray were separated seconds before engaging in some form of brawling.

Sooner or later pro basketball is going to suffer from all of this. Perhaps the potential new fans of South Carolina and other television frontiers consider all the pushing and brawling as cheap thrills, to be consumed when offered by the networks each April and May as the playoffs rage. But when players like Jabbar and Frazier choose to quit the game rather than risk their commercially valuable necks against the goons ordered out to "defend" them, the fans in the more traditional cities who pay the NBA's bills and have made it the fastest growing of all pro sports will begin quitting, too.



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Cinema/ Conrack, Blazing Saddles

A Surfeit of Types

CONRACK

Starring Jon Voigt
Directed by Martin Ritt
At the Palmetto Theatre

That *Conrack* will have strong appeal for South Carolinians is certain — and unfortunate in a way, for, though it tells the story of a start in the centuries-long battle against racism and deprivation, it is and should be recognized as a very feeble and tentative one. The way to an answer is not nearly so easy as the filmmakers would have one believe.

Conrack is the true experience of an idealistic young Beaufort schoolteacher on South Carolina's Daufuskie Island (though the film was actually shot off Brunswick, Georgia, on beautiful St. Simon's Island). Taken from his book, *The Water Is Wide*, it is the story of Pat Conroy who, after an admittedly bigoted childhood and an initial over-reaction ("If a black man gave me a bucket of piss and told me to drink it, all I'd ask him for was a straw"), is now trying to compensate for his previous racism in a more pragmatic and useful way by teaching the astonishingly illiterate and disadvantaged children of "Yamacraw Island."

Conroy, played with marvelous enthusiasm by Jon Voigt, makes a bare beginning in bringing the children and their families into the twentieth century. His affection for them is obvious. He tries to teach them to be self-confident ("Everybody's gonna shine today,") to search a



Jon Voigt as Pat Conroy

bit harder for the truth rather than to accept naively whatever they are told ("teachers lie all the time"), to learn by doing (he illustrates Newton's law of gravity by dropping apples to them from a tree), and to observe simple rules of personal hygiene such as brushing their teeth ("and try not

to spit on your teacher.")

In the opposite corner and wearing the black hats are the representatives of the "system," Mrs. Scott, the disciplinarian black principal played by Madge Sinclair and Mr. Skeffington, the right-wing superintendent, played by Hume Cronyn.

Mrs. Scott, like the enthusiastic but rather misguided youthful idealist, Conroy, is also a "type." As a black woman she "knows what color she is" and, through discipline and humiliation, continually tries to remind the children what color they are. She realizes that life will not be easy for them and so she tries to prepare them for the inevitable hardships of discrimination. She can be harsh and insulting, but, like Conroy, she loves the "babies" and she feels that because of this shared affection they can somehow surmount their differences of approach.

Skeffington, with a name right out of a Dickens novel, is just as shallow a "type" as the other two. Friendly and considerate on the surface, he is the caricature (though well-played) of a reactionary commie-hater who sees a Red behind every attempt to relax control and to humanize the system. When Conroy brings his children to the mainland for Halloween so that they can go

trick - or - treating — something they have never known — and in brazen disregard of Skeffington's threats ("your kids don't need trips, they need fundamentals — they need drill."), Skeffington calls it a disruption of order, control, and obedience. The kids, in contrast, are about as ordered, controlled and obedient as kids can be on Halloween. He cheerfully hands out candy to the children, but fires Conroy, implying that bringing them to Beaufort for Halloween smells mighty like a Communist plot.

The courts uphold the right of this villainous backguard to fire whomever he pleases, so Conroy retaliates in about the only way that is left to him — by renting a second truck, driving up and down the Beaufort streets and delivering an impotent verbal protest to smiling and nodding old men. He explains that he was only trying to teach those kids "to embrace life, to accept its mysteries, and to reject its cruelties." Now is there anyone anywhere who can disapprove of that? I doubt it. In a grand old tradition coming down through Charles Dickens and D.W. Griffith, this film is carefully contrived to make heroes, villains, and victims quite clear and one-dimensional. It ignores all but the simplest answers and responds

with helpless shoulder-shrugging when they inevitably fail.

The filmmakers never seem to realize that Conroy's naive idealism and youthful enthusiasm are strictly limited and will scarcely suffice to bring change to the Yamacraw Islanders. Reading Havelock Ellis on sex, and the seventeenth century English poet Robert Herrick and Andrew Marvell on nature can convey little to these virtually illiterate kids. They scarcely speak the same brand of English (unable to say Conroy, they call him "Conrack," thus the title). If they understand anything at all of what

he says, it is probably more from Conroy's tone of voice than from his exuberant but exaggerated, high-falutin' manner of speaking. The approach of the film is simplistic and saccharin, though the problem is disarmingly profound and complex.

Furthermore, its naive reliance on type raises several questions that are handily ignored: If the authorities are so concerned with fundamentals, then how come Conroy's fifth through eighth graders cannot count to ten, add two plus two, do not know what country they live in or what ocean washes their beach?

Conroy's big achievement seems to be conveying just such facts to them and encouraging them to respond to his questions in joyous unison. By the time he leaves they not only know their country but also their state capital. Though his methods of conveying the facts are rather unorthodox, they are scarcely revolutionary. Indeed, they continuously glorify American culture. Meanwhile, the kids remain highly ordered and uniformly obedient. We usually see Conroy imparting information in the age-old manner of teacher talking, pupil listening, though sometimes they move out of doors or take off their shoes.

Conroy has played music for them so they will understand Beethoven as well as Milton, telling them rather graphically that Beethoven's Fifth Symphony is about death rapping at the door. This scene is believable and the kids seem to actually feel what he describes in the music. But director Martin Ritt must have perceived a Profound Symbolism here, and seeing that Conroy's departure is in some ways a sort of death for the island children, he lines them up on a flimsy dock with a flimsy and presumably battery-operated record player to play a majestic

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"Blazing Saddles is a good two-dollar movie which will cost two-fifty to see."

sight gags (a crazed, medieval-looking hunchback — the state executioner — hangs a man and his horse), musical gags (a black work-gang offers up Cole Porter's "I Get a Kick Out of You" when the boss demands they sing a "nigger work song") and sound gags (a group of men sit around a campfire eating beans and breaking wind). Brooks' "modern" attitude toward the Old West also allows for him to include jokes on just about any subject which may strike his fancy.

Unfortunately, not all of them work. What could have been a great sight-gag becomes stale because of poor handling. During the climactic fight, the men involved break through the wall to reveal another sound stage and the filming of a different movie. Brooks, however, prepares the audience too soon in advance for this radical change in his milieu. Two characters which he creates add some very funny business, but they add nothing to the film. As the Governor, in fact, Brooks slows down the film's pace incredibly. Because the material in some scenes is not as well-written as others, it lessens the film's comic impact. Too often, a scene or a shot will only deaden the effect of what has gone before.

The acting in the film is generally good. Cleavon Little as Black Bart has a perfect amount of cockiness for the role and works hard to make the film hold together. One scene in which he appears is a classic. When the white townspeople threaten to kill him, Bart draws a gun on himself, cocks it, and tucks it under his own chin, and moves away, slowly, pleading with his

"captor." Before he has moved too far, a woman screams, "Isn't anyone going to help that man?" Gene Wilder plays Jim, the Waco Kid, with a certain bit of laid-back mellowness as if the Kid that Jim used to be is no more. Wilder's grimness matches perfectly with Little's flash. The two provide the film with its best acting and some of its funniest moments. Denver Pyle and Harvey Korman make wonderful comic villains. Pyle is his old ornery self again (what else?), and Korman gets to say those things he always wanted to say on Carol Burnett's show. Both are marvelously nasty.

Madeleine Kahn (*What's Up, Doc?*, *Paper Moon*) has a very funny bit as Lili Von Schtupp, the German Titwillow. Her "chantusie" number clearly evokes Marlene Dietrich's sultry singing in *Destry Rides Again* and her Germanic pronunciation *ad absurdum* clearly makes us remember how ridiculous it was to see Marlene Dietrich pretend to be a frontier woman of the Old West.

Brooks controls neither himself (in his two appearances), his script (co-written with a gaggle of writers including comic actor Richard Pryor), nor his direction. The film becomes an incoherent mess at times, drifting into tediousness. *Blazing Saddles* works best as a structure for allowing some very funny moments. What happens between each of these moments (and there are many good ones) does not seem to concern Brooks as writer or director. The film is brilliant, but it is also sloppy.

In short, *Blazing Saddles* is a good two-dollar movie which will cost two-fifty to see.

—Mike Smith

version of Beethoven's Fifth, courtesy of the N.Y. Philharmonic, Leonard Bernstein conducting, as Conroy motors off and out of their lives. Regardless of the intended symbolism, this symphony is amazingly inappropriate. It tells us a lot about the grand ideals of the filmmakers but it conveys very little of the simple, innocent lives of these poor children and of Pat Conroy's commendable but simplistic and short-lived attempt to help them.

—Jerry McAninch

BLAZING SADDLES
Starring Cleavon Little and Gene Wilder
Directed by Mel Brooks
At the Plaza III Theatre

Screen comedy is undergoing a radical transformation. Since Peter Bogdanovich's *What's Up, Doc?*, comedy has been undergoing a face-lifting which has rejuvenated popular interest in the genre. Granted, the pressures of society have driven many searching for something to laugh along with, but the comic satires of the 1960s could never whet the appetites of many movie-goers as much as the old-time "screwball" comedy such as *The Philadelphia Story*, or *Bringing Up Baby* or *A Night At the Opera*.

During the late sixties, Mel Brooks wrote and directed what is

probably the funniest movie made in the last quarter of a century. This film was *The Producers*, a whimsical and absurd look at the money methods of Broadway. In an attempt to con several "little ole ladies," two unethical "producers" work diligently to stage the worst Broadway play ever — a sure-fire turkey named "Springtime for Hitler" — a musical, no less. With this one film, Brooks established himself as a director in the comic vein of Chaplin, Keaton, and Sennett.

Brooks' second film, *The Twelve Chairs*, related a mad chase across Czarist Russia in an attempt to obtain a fortune stashed away in a chair. The film was a good comedy, but it did not satisfy as wholly as *The Producers*. His latest film, *Blazing Saddles* is his most disjointed and unpleasing effort to date, which means that it is still better than the run-of-the-mill comedy (in

any medium).

Basically, the film studies racial attitudes. Instead of accepting the cliché and centering his story in a Southern town in the sixties as in *tick...tick...tick*, Brooks places his characters in a very unlikely setting — the 1870's Wild West. The film relates a kind of "tall tale" — the legend of Black Bart and Jim, the Waco Kid, and their struggles with the railroad barons. Black Bart, though, is really black, and Jim doesn't seem very interested in killing, but Hedley (not Hedy) Lamarr does, for he insists that the railroads go through. What results is a comic chase across deserts, plains, and Hollywood back-lots into the very aisles of Graumann's Chinese Theatre. Along the way, Brooks makes the most of some very funny comic ideas and bungles others.

The film offers many funny



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Music Notes

There has been another wave of record releases recently, and as you might imagine, there are few worth spending your money or time on. But if you must spend, I can perhaps help you sift through Columbia's record racks in search of something worthwhile.

First of all, I know a lot of record consumers base their purchases on the record reviews in *Rolling Stone*, which in most cases offers highly accurate guide to new releases. But there have been times when a *Stone* reviewer will go completely overboard and plug an album which merits nothing more than a trip to the bargain bins in K-Mart. The reasons for this vary from bizarre tastes on the critics side, to relatives in the band, to payola.

The album in question is by a group called Kiss, and is reviewed in the recent issue of *Rolling Stone* by Gordon Fletcher. He seems to think it is an "exceptional" album, but the best bit of advice I can render is to stay away from it. What's wrong with Kiss? Well, there's nothing worse than playing an album at full volume and falling asleep. My doubts were confirmed when I saw Kiss on "In Concert", the other night, and you guessed it, I fell asleep.

While I'm still putting up warning signs, Grand Funk Railroad has dealt a blow to Todd Rundgren's credibility as a producer with the release of an album called "Shin' On", on Capitol Records. While I have never been an avid fan of Grand Funk's music I can safely say that you can buy better things for \$4.99 these days. Please do.

Another group along the same lines as Grand Funk, a fine bunch of English lads called Slade, have come out with another one of their periodical bombs, an album called "Stomp Your Hands, Clap Your Feet." Worst of all, their pictures are plastered on the album cover. If you can get by that and still open the album, well...I'll give you a copy. (Only kidding, I know someone will take me up on that). The popularity Slade has achieved in England never ceases to amaze me.

The last album I will attempt to pan is by a group which has achieved success in the "country-rock" genre, and has



Grand Funk Railroad

done so by plastering the AM dial with catchy little tunes that are nice to drive home from work by. The album isn't *bad* — taken by itself it would be a good debut album — and I must admit I do enjoy listening to it. The group is Eagles and their album, "On The Border", is on Electra records. If you have yet to purchase an album by this fine group, spend your money on the excellent *Desperado*. If you have that one,

try something else, there's nothing new here. Maybe Poco could satisfy your country-rock habit.

Believe it or not, there are a few good albums left to blow your drole on. The first is by jazz guitarist Larry Coryell and his new group The Eleventh House. Released on Vanguard records, *Eleventh House* is for those who have always thought the Mahavishnu Orchestra was somewhat less than human. The

group consists of Randy Brecker on trumpet (in the original Blood, Sweat and Tears, and now with Billy Cobham), Alphonse Mouzon on drums, Danny Trifan, bass, and the incredible Mike Mandel on piano and synthesizer.

The album was recorded soon after the group formed and doesn't live up to concert performances, but the material is strong and creates the highest level of energy.

The Eleventh House has been described as Coryell's "supergroup" and judging by the album and the credentials of the musicians they should achieve commercial success that has escaped previous Coryell ensembles. I hope so. Coryell makes frequent trips to Atlanta, so if you have the chance to catch the group, do so. It will be worth the ride.

Another standout album is by the veteran band Argent that has produced fine, if largely unnoticed, music over the years. Their latest, and one of their best, "Nexus", is only available on import now, but will soon be released in this country on the Epic label. The album depends largely on instrumentals, a change from previous albums the group has released, and is more or less a showcase for the considerable keyboard talents of Rod Argent, who I think should be making all that money right along with Keith Emerson and Rick Wakeman.

Many people will draw comparisons with other groups in terms of Argent's work, but please bear in mind this group is an off-shoot from the Zombies (of which Rod Argent and producer Chris White were members), and have been playing their particular brand long before other keyboard wizzard groups were born into fame. Anyway every cut on this album is worth the price. Play it for your friends.

Moving on here, I know some of you love to discover new obscure talent and climb to the top with the artist. Well I have one for you, and his name is Lee Sayer. His new album, *Silverbird*, is being pushed hard by the Warner Brothers combine and even contains the "untouched by Three Dog Night" version of the English hit? "The Show Must Go On." The album is filled with songs you can sing along with and, despite a few production flaws, is one that you'll keep coming back to.

Sayer is now on his first American tour, but unfortunately will not be coming south as of now. He's an extremely popular performer in England, and his songs have been used by a number of American singers. I recently had the great pleasure of seeing Sayer perform with his band up north, and I must say, things look good for him.

Last, we have a new album by the former lead guitarist of Procal Harum, Robin Trower, called "Bridges of Sighs", and if you like your guitar and bass in strong doses this is the album. Trower's band includes the excellent vocals of James Dewar, who can be compared with Rod Stewart in power, but without the ragged edges. On the drums, Reg Isidore, and finally, the guitarist's, Trower. He is fast gaining a critical following for his work, and in my opinion there are few rock guitarists that can touch him on any level, creative or technical.

"Bridges of Sighs" continues and expands upon the work of Trower's first album, "Twice Removed from Yesterday". His main influence is drawn from Jimi Hendrix and this season to be the first reaction of any listener. But soon his own style is evident and then you're hooked.

—Hank Gilman

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MONDAY - SATURDAY 11:30 - 7:00

UPSTAIRS
AUDIO

EVENTS & entertainments

(Continued from back page)

prospects for ending the crisis altogether. (Channel 35)

8:30 p.m.—Movie. "Money to Burn". E.G. Marshall, Mildred Natwick, and Cleavon Little star in this film about an ingenious inmate who counterfeits \$1,000,000 in the prison print shop and plans to exchange it for true bills in a Treasury building. Still, even with that kind of a plot, it's pretty dreary, dull stuff. (Channel 25)

9:30 p.m.—"Much Ado About Nothing," the Joseph Papp production of the Shakespearean comedy, is newly set in a pre-World War I American town where the action unfolds amid brassy music, Keystone slapstick, and lively dances. Cheers for Papp (the purists will disagree) for livening it up. With Kathleen Widdoes as Beatrice and Sam Waterson (a super actor) as Benedick. (Channel 35)

11:00 p.m.—Movie. "Houdini" with Tony Curtis and Janet Leigh in this 1953 account of the life and times of the magician-escape artist. It's pretty entertaining stuff, especially for a Saturday night. (Channel 19)

11:35 p.m.—Movie. "Palm Springs Weekend" Troy Donahue returns! Now, this is really nostalgic viewing dealing with the romantic problems of students who spend Easter vacation (what else?) at the Palm Springs resort. With Troy, Connie Stevens (with a beehive ponytail), Robert Conrad, and Ty Hardin. (Channel 10)

12:15 a.m.—Rock Concert has the Allman Brothers Band joining Wet Willie, the Marshall Tucker Band, and Martin Mull. Should be a fantastic show. (Channel 25)

1:05 a.m.—Late Movie. "Wall of Noise" — horse racing and romantic entanglements (1963 style) with Suzanne Pleshette, Dorothy Provine (remember her?), and Ty Hardin again. (Channel 10)

Sunday, April 14

1:00 p.m.—NBA Play-Off Game. The seventh game, if necessary, in the Braves-Celtic series. If the series is over by air time, a conference final will be telecast. (Channel 19)

1:30 p.m.—Movie. "Dick Tracy Meets Gruesome" (1947). Sleuth Tracy, played by Ralph Byrd, is after bank robbers led by none other than Boris Karloff. Should be the campiest thing to come on television since the Oscars. (Channel 10)

3:00 p.m.—Movie. Another Dick Tracy. This time, it's "Dick Tracy's Dilemma". The detective hero vs. "The Claw", boss of a gang of fur thieves. (Channel 10)

4:00 p.m.—Special. "The Messiah". The Arion Musical Club of Milwaukee gives this special presentation of Handel's well-known Easter chorus. (Channel 35)

8:30 p.m.—Movie. "Thursday's Game" is a simply wonderful comedy-tragedy concerned with husbands and wives, business and pleasure, and just about everything else. Gene Wilder (who was so great in "The Producers") and Bob Newhart star as a game-show producer whose show is floundering and his wealthy friend who spends his time plotting the most graceful way to leave his grasping wife (Cloris Leachman). Ellen Burstyn, Valerie Harper, Rob Reiner, and Nancy Walker (The housekeeper on "McMillan and Wife") also star. Judith Crist's raving about it. (Channel 25)

9:30 p.m.—Special. "The First Woman President" with Eva Marie Saint playing Edith Bolling Wilson, President Woody's second wife, who takes over for him when he has a thrombosis that paralyzed him. Richard Basehart plays W. W. (Channel 19)

10:00 p.m.—Special. "You're Too Fat!". NBC News looks at ways that some 10-20 million overweight Americans try to shed pounds. This is a sobering special — you won't be moved to get a beer and some potato chips while this one's on. (Channel 10)

11:00 p.m.—Silent Film Classic. "The Crowd" (1928) Director King Vidor's silent classic about an "ordinary" Manhattan couple's battle to survive the city. Realistically filmed on location with fine performances by Eleanor Boardman, James Murray, and Bert Roach. (Channel 35)

Monday, April 15

7:00 a.m.—The Today Show has Barbara Walters in a filmed interview with Maria Callas. (Channel 10)

9:00 a.m.—Movie. "Winter Kill" stars Andy Griffith as the sheriff of a ski resort terrorized by a murdered. It seems that after each killing, the skillful marksman

leaves spray-painted messages for the perplexed lawman. Just like a reverse Zorro, huh? (Channel 25)

9:00 p.m.—Movie. "Judgement at Nuremberg". Part One of Stanley Kramer's very well-done 1961 film about the Nuremberg war-crimes trials. This film features many fine actors — all working together to make a terrifically effective movie. With Spencer Tracy as Judge Dan Haywood, Maximilian Schell (who won an Oscar for his role), Burt Lancaster, Richard Widmark, Marlene Dietrich, Judy Garland, Montgomery Clift and a bunch of other people. (Channel 10)

11:00 p.m.—Day at Night. Author Marya Mannes, who wrote the book about dying with dignity "Last Rights", discusses her association with writers G.K. Chesterton, F. Scott Fitzgerald, and John Galsworthy. James Day hosts. (Channel 35)

11:30 p.m.—Special Movie. "Turn of the Screw". Lynn Redgrave plays the governor in this remake of Henry James' chilling novelette about two precocious, yet strangely disturbing English orphans. The movie concludes on Tuesday, April 16.

11:30 p.m.—The Tonight Show has Barbara Walters hosting. She's always pretty good. (Channel 10)

11:30 p.m.—Movie. I don't believe it. Debbie Reynolds returns as "The Singing Nun" (whatever happened to that nun?). Also with Greer Garson and Ricardo Montalban. (Channel 19)

Tuesday, April 16

8:30 p.m.—Movie. "The Last Angry Man" is about a dedicated Brooklyn doctor who is habitually getting involved in his patients' private lives. His latest case involves a teenage delinquent whose parents are hiding symptoms of their child's illness. This movie is set in 1936 and stars Pat Hingle and Lynn Carlin. (Channel 25)

11:30 p.m.—Movie. The Conclusion of "The Turn of the Screw." (Channel 25)

Wednesday, April 17

8:00 p.m.—Movie. "Nakia" a made-for-TV (ain't they all?) movie about an American Indian deputy sheriff caught in the middle of a community dispute. The Indians are trying to save a historic mission which the town council is set on selling to a housing developer. Filmed in New Mexico. With Robert Forster ("Medium

Cool") and Arthur Kennedy. (Channel 25)

9:00 p.m.—Movie. The conclusion of "Judgement at Nuremberg". (Channel 10)

9:30 p.m.—Movie. "The Chadwick Family," about the hectic lives of a San Diego clan. Starring who else but Fred MacMurray.

11:30 p.m.—Special. "Twentieth Century Fox Presents". Richard Chamberlain (former Dr. Kildare, Hamlet, and Musketeer) is the host for a tour of this studio's back lot. Also of interest are film clips from "Paper Chase," "Cinderella Liberty," "There's No Business Like Show Business" with Marilyn Monroe, "How Green Was My Valley," "Planet of the Apes," "The Grapes of Wrath," "The French Connection," "Hello, Dolly!", "Butch Cassidy & the Sundance Kid," "Lifeboat," and "The Longest Day." (Channel 25)

11:30 p.m.—Movie. "The Great Bank Robbery" with Zero Mostel, and Kim Novak in a satire about a bumbling bank heist in the Old West. (Channel 19)

Thursday, April 18

11:30 p.m.—Dick Cavett has Senator Sam Ervin on for a full 90-minutes. The show was taped on March 19. Should be interesting. (Channel 25)

11:30 p.m.—Movie. "Waco", another one of those "tales of lawlessness". With Howard Keel, Jane Russell, and the usual western crew. (Channel 19)

Friday, April 19

9:30 p.m.—Movie. "The Waltons" Greek style in "Nicky's World," the story of a Greek American family whose livelihood is jeopardized when their bakery goes up in flames. (Channel 19)

11:30 p.m.—Special. "A Salute to the Tony Awards" with Tony Randall hosting a look at the Tony's television years, with excerpts from old award shows. (Channel 25)

11:30 p.m.—Movie. "Where the Boys Are" (1960) is that well-known story of students in Fort Lauderdale on Easter weekend. With George Hamilton, Dolores Hart (she's in a convent now), Paula Prentiss, Jim Hutton, Yvette Mimieux, Connie Francis, and Frank Gorshin as a beatnik. (Channel 19)

1:00 a.m.—Midnight Special has Curtis Mayfield, Gladys Knight and the Pips, Phil Ochs, and Sugarloaf on hand for music. (Channel 10)

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EVENTS & entertainments

April 12 - 19

Edited by Julie Byrum

cinema

If you're thinking about going to a movie, call ahead to verify times and shows. Many area theatres are subject to last minute changes in schedule.

ATLANTIC I THEATRE, 3220 Two Notch Road, 786-0790

"Foxy Brown" with Pam Grier starring as "the meanest chick in town." Allegedly, Pam is related to Roosevelt Grier, the ex-football star and now needlepoint embroidery expert. Shows are at 3:15, 5:15, 7:15 and 9:15 p.m.

ATLANTIC II THEATRE, 3220 Two Notch Road, 786-0790

"Distortions of Sexuality" is touted (mainly by the PR releases) as projecting a woman's point of view (I'll bet). It's being billed as "a new approach for men and women over 18". (What about all those precocious high school sophomores?) And guess what the double bill is — "Horn of Plenty". (I wouldn't touch that title with a ten foot pole—Olaf Svenson, a ten foot Pole, said he wouldn't touch it either.) Shows are always rated X, and are continuous from 3:30 p.m.

CAROLINA THEATRE, 1223 Main Street, 252-8011

"Five on the Black Hand Side" is NOT a blaxploitation film, according to Irvin-Fuller's Mike O'Donnell. It's a family comedy produced, directed, written, and acted by blacks. Shows are at 1:40, 3:30, 5:20, 7:10, and 9 p.m.

CINE-ART THEATRE, 1017 Washington Street, 779-3039

Well, the biggie this week at the sinny-art is "Bordello". Catch the first continuous showing at 1:00 p.m. daily. Get your friends together, go grab a burger, and then race on over for a stimulating lunch. P.S., for all you over-eager mischief-fans, the box office opens at 12:45 p.m. Rated X.

DUTCH SQUARE NORTH THEATRE, Dutch Square Shopping Mall, 798-1110

"Alice in Wonderland", the original Disney animated feature will be showing for all the big, little, and freaked-out folks, or just for those people who'd like to see at again after 15 years or so. Call the theatre for showtimes.

DUTCH SQUARE SOUTH THEATRE, Dutch Square Shopping Mall, 798-1110

"Where the Lilies Bloom," is the story of an Appalachian family. It's supposed to be pretty good. Shows at 12, 2, 4, 6, and 8 p.m. — so you can take your family to see it and get them home before bedtime.

FOX THEATRE, 1607 Main Street, 254-5212

"The Exorcist" will be hanging on for a long, long run. The only problem with the film is that the scariest thing is the admission price, which is a hefty \$3 a head. Catch it the second time around and beat the rap. Shows at 1, 3:45, 6:30, and 9:15 p.m.

GAMECOCK I THEATRE, Parkland Shopping Plaza, Cayce, 796-0022

"The Way We Were" with beautiful Bob Redford at the helm of this sentimental romance about the good old days with Barbra Streisand getting all the goodies. Call the theatre for times. P. S. A handkerchief would be helpful if you're on the weepy side.

GAMECOCK II THEATRE, Parkland Shopping Plaza, Cayce 796-0022

Yecch! "Billy Jack" is still around and Irvin Fuller's Mike O'Donnell says it'll be around forever. Shows at 1, 3, 5, 7 and 9.

JEFFERSON SQUARE THEATRE, Jefferson Square, Downtown, 254-6731

"The Great Gatsby" is here! The scenery, sets, costumes, cars, and the actors will make this film a hit even if the reviews are bad. With Robert Redford as Jay Gatsby, Mia Farrow as Daisy Buchanan, Lois Chiles as Jordan Baker, and Sam Waterston as the narrator, Nick Carraway. Shows at 1, 3:40, 6:20, and 9 p.m.

MIRACLE THEATRE, 1225 Main Street, 256-1050

"The Three Musketeers" is indeed showing at the Miracle — and Columbia is really lucky that it is. It's just superb entertainment. Lots of slapstick, hysterical minor characters and an all-star supporting and starring cast — thrown together with love stories, beautiful costumes, elaborate sets, and all that other good-movie stuff. Starring Richard Chamberlain, Michael York, Christopher Lee, Oliver Reed, Faye Dunaway, Charlton Heston, Geraldine Chaplin and a bunch of other people I can't remember. Shows at 1:15, 3:15, 5:15, 7:15, and 9:15 p.m.

PALMETTO THEATRE, 1417 Main Street, 254-5800

"Conrack" with Jon Voigt and Hume Cronyn in this "true South Carolina story" of Citadel grad Pat Conroy tryin' to help the po' little children on the poor little island of Daufuskie off the coast of our fair state. Georgia got the film rights, however. So much for that. Shows at 1, 3, 5, 7, and 9 p.m.

PLAZA III THEATRE, 1323 Main Street, 254-7960

"Blazing Saddles," the new Mel Brooks crazy, is now showing. It's the story of a small Western town in the old times that gets a new sheriff who just happens to be black. With Cleavon Little, Madeline Kahn (remember her in "Paper Moon" as the floozy?)

Late Show on Friday and Saturday nights at 11 p.m. is "Friends", about two very young (13 to 15) lovers. The greatest thing about this movie is the score by Elton John and the gang.

RICHLAND MALL THEATRE, Richland Mall Shopping Center, 782-2228

"American Graffiti", about the good ole days, is now hooting out at the Richland Mall through April 26. Shows at 1, 3, 5, 7, and 9 p.m.

CAMPUS FILMS

All films at the University's Russell House theatre are free to USC students, faculty, and administrative staff (with their guests), except for those whose rentals merit a fee (usually \$1). Find yourself a student and go.

Sunday, April 14

"The Long Voyage Home" (USA, 1940). Directed by John Ford, the master of American westerns. With John Wayne and Barry Fitzgerald. Based on four one-act plays by Eugene O'Neill, this film is a tribute to the traditions and hardships of sailors. 105 minutes.

Musicals Festival

Monday, April 15

"Maytime" (USA, 1935). With Jeannette McDonald and Nelson Eddy in this story about a young American soprano (guess who?) singing in Paris at the time of Napoleon who spends an idyllic day with an American baritone (guess who else?) studying there. 133 minutes. Call the theatre for times.

"Top Hat" (USA, 1935) With Fred Astaire and Ginger Rogers. Considered to be the best Astaire-Rogers musical, the plot is just an excuse for some of the pair's



Richard Phillips and Charlie Byrd

memorable numbers written by Irving Berlin. 105 minutes. Call the theatre for times.

Tuesday, April 16

"Yankee Doodle Dandy" (USA, 1942). Directed by Michael Curtis. With James Cagney, America's most underrated actor giving an Academy Award winning performance in this spectacular biography of George M. Cohan. 126 minutes.

Wednesday, April 17

"Jules et Jim" (France, 1961) Directed by Francois Truffaut. With Oskar Werner and Jeanne Moreau. This now-classic film tells the story of Jules, a German, and Jim, a Frenchman, their friendship, and their twenty-year love affair with the same woman. 104 minutes.

Thursday and Friday, April 18 and 19

"Sleuth" (USA, 1970) Directed by Joseph Mankiewicz. With Michael Caine and Laurence Olivier. "A story of two men playing a Russian roulette of games within games which become progressively more deadly as each tries through deceit and disguise to humiliate the other." — TIME. 135 minutes. \$1.00 fee.

speeches

Sander Vanocur, veteran broadcast journalist best-known for his work in the sixties on the Huntley-Brinkley Report and "First Tuesday" on NBC, will speak at Columbia College's Cottingham Theatre on Monday, April 22, at 8 p.m. His topic will be "Sander Vanocur's Washington Report" with an additional discussion on women in politics following the lecture. Vanocur is presently a consultant to the Center for the Study of Democratic Institutions in Santa Barbara, California. The lecture is open to the public with no admission charge.

The distinguished American poet Robert Lowell will give a reading from his works and receive the USC Award for Distinction in Literature on Monday, April 15 at 8:30 p.m. in the new Business Administration Auditorium on the corner of College and Barnwell Streets on the USC campus. The award will be presented on behalf of the student body in recognition of Mr. Lowell's contribution to American letters. He has received several literary awards including the Pulitzer Prize in 1947, the National Book Award in 1960, and the Bollingen Poetry Translation Prize in 1962. Don't miss this chance to see and hear Mr. Lowell.

meetings

Well, Columbia City Council will be meeting again on Wednesday, April 17 at 10 a.m. for the first meeting since the

general election where incumbent Bill Durham was kicked out. Catch the action down at City Hall (across from Jefferson Square).

specials

A new recycling center will premiere in Columbia on Tuesday, April 16. Organized by Youth Organized by Unity, the center is located at the Walk-In School on the corners of Huger and Laurel Streets. It will be open to accept all recyclable paper and cardboard, tin, aluminum, and glass on Tuesday and Thursday afternoons from 3 to 6 p.m. and on Saturdays from 9 a.m. to 6 p.m. Please, do your bit, however small it be, for the environment.

An Exhibit of Robert Frost Items will be on view through the month of April at the entrance to McKissick Library on the University campus. The exhibit covers Frost's long publishing career from 1894 to 1962 and is being presented in commemoration of the one hundredth birthday of the late poet.

art

Two Man Show From Mercer College will feature the works of Sam Hutto, a painter, and Elmer Taylor, a potter, both faculty members of Mercer College in Macon, Georgia at the Lee Hall Gallery at Clemson University. The show is open to the public and runs April 7 through April 26.

The Drawings of G. A. Chitty are on view now at Betsy Havens Aesthetics at 1009 Gervais Street. While you're there you really ought to take a look at some of the lovely things Betsy has assembled at her shop — furnishings, kitchen items, fine china, crystal and silver, and, of course, her gallery of all kinds of art works.

Tidewater '74 Artists will have the full first floor galleries for an exhibition of their works' beginning April 7 at the Columbia Museum of Art at the corner of Senate and Bull Streets in downtown Columbia. There are 24 artists participating in this year's Tidewater collection, using a wide range of media — oil, watercolors, mixed media in patining, sculptures in metal, wood, and plastic, quilting and soft sculpture and graphics and ceramics. The exhibition begins on Sunday afternoon from 2:00 to 6:00 p.m.

music

Charlie Byrd and Richard Phillips, two of the country's top guitarists, will present "An Evening of Music for Two Guitars" under the auspices of the South Carolina Arts Commission and the University of South Carolina on Wednesday, April 17, at 8 p.m. in the Golden Spur of the Russell House on the USC campus. The concert is open to the public and free of charge. Individuals attending, (non-students, that is), must call the Russell House in advance to make reservations.

Three Dog Night will be in concert at the Carolina Coliseum on Friday, April 19 at 8:00 p.m. Tickets are \$5 and \$6 and are available at the Coliseum box office and all other ticket outlets.

television

Saturday, April 13

8:00 p.m.—Washington Connection. William Simon, energy princess, views

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